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AS SHE DISCUSSES MUSIC, DEPRESSION AND  
HER STARRING ROLE IN 'I SMILE BACK' 14-15, 17**

11.05.15 LENNY GILMORE/REDEYE

ArcLight gets it right **19**

Hits & misses at Swift & Sons **20**

Next year's fest calendar **24**

# EAT

## EUCHRE TOURNAMENT

**McFadden's Restaurant and Saloon**

1206 N. State St. 312-475-9450

Bring a partner or enter solo for a shot at winning \$100 in gift cards. All competitors receive half-price appetizers and \$3 domestic drafts. 8 p.m. No cover.



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## 3-DAY FORECAST



**THURSDAY**

**71 55**  
Gloomy day



**FRIDAY**

**67 47**  
Stormy!



**SATURDAY**

**53 42**  
Fall again



## BIG IDEA AWARDS

**Morgan Manufacturing**

401 N. Morgan St. 312-763-3317

RedEye's second annual event celebrates Millennials with game-changing ideas for food and drink, art and design, technology, and community involvement and civic engagement. Tom Alexander, chief operating officer at 1871, delivers a keynote speech. 6:30-9:30 p.m. \$30-\$35. Tickets: [redeyechicago.com/bigidea](http://redeyechicago.com/bigidea)

## FOOD4THOUGHT

**Refuge Live**

416 S. Clark St.

Competitors from around the Midwest vie for \$250 at this poetry slam featuring a performance from Emmy-winning spoken word artist Black Ice. 9 p.m., doors open at 8 p.m. \$20.

## PARTY ON FIVE

**900 North Michigan Shops** 900 N. Michigan Ave. 312-915-3916

Have bites from Frankie's Scaloppine & 5th Floor Pizzeria plus cocktails at the launch of Alexandra Torissi's fall/winter footwear collection and the Luxury Garage Sale holiday pop-up shop. 5-7 p.m.

## HAPPY HOUR OF THE DAY

Atwood (1 W. Washington St. 312-368-1900) offers half-price bar snacks, \$10 signature cocktails and \$20 cocktail and appetizer pairings from 7-9 p.m.

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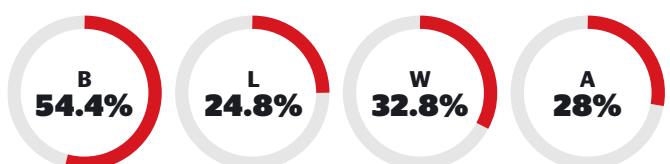
[sofaexpo.com](http://sofaexpo.com)



Lewis Krauss, Tansey Contemporary



## THEY OR SOMEONE THEY KNOW HAS EXPERIENCED POLICE HARASSMENT/VIOLENCE



## GRADUATED FROM HIGH SCHOOL IN FOUR YEARS (CLASS OF 2015)



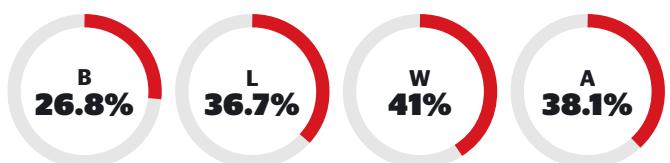
## CARRIES A GUN OR KNOWS SOMEONE WHO DOES



## SAYS THREAT OF NEIGHBORHOOD GUN VIOLENCE IS A PROBLEM



## SAYS AMERICAN LEGAL SYSTEM IS FAIR TO ALL



**14%**  
OF MILLENNIALS LIVE IN RURAL AREAS, WHILE 54% LIVE IN SUBURBAN AREAS AND 32% LIVE IN CENTRAL CITIES.

## GROWING GENERATION

The Pew Research Center defines a Millennial as someone between the ages of 18 and 34. Data from the Census Bureau show that the Millennial generation should surpass the Baby Boomers in size. This is largely due to immigration increases, which is why Pew describes Millennials as the most racially diverse generation.

B: BLACK L: LATINO W: WHITE A: ASIAN

SOURCE: 'BLACK MILLENNIALS IN AMERICA' BY THE BLACK YOUTH PROJECT AT THE CENTER FOR THE STUDY OF RACE, POLITICS, AND CULTURE AT THE UNIVERSITY OF CHICAGO

# RACE REPORT

## U. OF C. STUDY: VIEWS, EXPERIENCE WITH LAW ENFORCEMENT VARY BY RACE

Associated Press

Years before the high-profile deaths of Trayvon Martin, Michael Brown and Freddie Gray, more than half of African-American Millennials indicated they, or someone they knew, had been victimized by violence or harassment from law enforcement, a new report says.

**81.8%**  
OF BLACK YOUTH APPROVED OF THE AFFORDABLE CARE ACT COMPARED WITH 51.9% OF LATINO AND 34% OF WHITE YOUTH

The information, from the "Black Millennials in America" report issued by the Black Youth Project at the Center for the Study of Race, Politics and Culture at the University of Chicago, reflects starkly different attitudes among black, Latino, Asian and white Millennials when it comes to policing, guns and the legal system in the United States. Researchers, who have surveyed Millennials several times during the past decade, point out that the disparities existed well before the "Black Lives Matter" movement began.

This study, released to The Associated Press on Wednesday, comes as the United States grapples with concerns over policing in minority communities following the deaths of Martin, 17, in Florida three years ago; Brown, 18, in

Ferguson, Mo., last year; and Gray, 25, in Baltimore earlier this year. Their deaths, as well as those of other black men and women, have inspired nationwide protests under the "Black Lives Matter" and "Say Her Name" monikers.

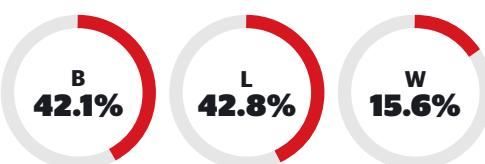
"We know that young blacks are more likely to be harassed by the police. We know that they are more likely to mistrust their encounters with the police," said Cathy Cohen, chair of the political science department at the University of Chicago and leader of the Black Youth Project. "But we also know from actually collecting data that a majority of them believe that police in their neighborhood are actually there to protect them, so I think it provides us with more complexity."

It's not surprising that young blacks and

whites feel differently on these issues, given the different experiences the groups are reporting, said Jon Rogowski, an assistant political science professor at Washington University in St. Louis. For example, white Millennials don't report having to explain themselves to police, while Millennials of color report that officers stopped them simply to question them about what they were up to, he said.

"We see story after story about how this leads into a more combative situation which has escalated and led to, in some instances, tragic outcomes," said Rogowski, who co-authored the Black Millennials In America report. "So the experiences that these different communities have had based on where they live and the kinds of policing procedures that

## AFRAID THAT THEY/ A LOVED ONE WOULD BE THE VICTIM OF GUN VIOLENCE



## HAS EXPERIENCED DISCRIMINATION WHILE LOOKING FOR EMPLOYMENT



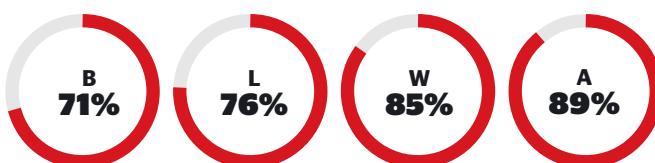
## SAYS THEY TRUST THE POLICE



## THEY OR SOMEONE THEY KNEW WERE VICTIMS OF GUN VIOLENCE



## SAYS THE POLICE ARE THERE TO PROTECT



are in place there, we would argue, lead to these different patterns."

But they are also the most optimistic about bringing about change through politics.

The 2009 survey was taken between October and November 2008, May and July 2009 and November and January 2010 and included 4,345 people 18 years old and older. The 2014 Black Youth Project Survey consisted of four surveys conducted between 2012 and 2014 and included 6,118 people.

The surveys were done by GfK Knowledge Network using GfK's probability-based KnowledgePanel, which is designed to be representative of the U.S. population. The margin of sampling error for all respondents is plus or minus 2.5 percentage points.

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**the chatter**

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## Gentrification shouldn't (only) be about race



**Hector Luis Alamo**

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Chicago proudly claims to be a "city of neighborhoods," and with names like Little Italy, Bronzeville, Ukrainian Village, Paseo Boricua and La Villita, Chicagoans are clearly proud of their ethnic enclaves. The Chicago-style hot dog itself—part German, part Jewish, part Mexican (where do you think the sport peppers came from?)—is a delicious byproduct of the city's unique cultural smorgashord.

Still, things aren't all kumbaya in Chicago, especially on the borders of communities threatened with displacement.

Enter Bow Truss. Back in January, I wrote about Pilsen's newest coffeehouse and how residents had posted signs on its windows decrying the business as a part of the neighborhood's increasing gentrification. I talked about how, because race and class are latched together in America, the influx of upper-income newcomers buying out longtime lower-income residents is often boiled down (wrongly, I might add) to

a battle between whites and people of color.

Unfortunately, the belief that gentrification is strictly about race or ethnicity is one that is far too commonly held on both sides of the debate. It must be, because nothing explains why Bow Truss was plastered with signs again last week, only this time one of the signs read, "White people out of Pilsen!"

First of all, racial discrimination is ugly and

wrong—no matter who's doing it or to whom it's done. And the notion that a specific racial or ethnic group has no place in any neighborhood anywhere should be condemned by everyone. I can't believe that has to be made clear, but apparently that's the case.

And of course residents have the right to protest certain conditions or unwanted changes occurring in their community, especially when their voices are largely ignored by city leaders, business developers and the local media. Posting a sign on a new business in protest of gentrification is like slapping a bumper sticker on the front of a bulldozer. If "a riot is the language of the unheard," as Martin Luther King Jr. once said, then what's happening to Bow Truss is little more than a whisper.

In the end, it isn't the sign itself I have problem with, but what it said. Maybe the person who wrote it understands the interlink between race and class, and how it complicates things like gentrification, but I'll bet the average passerby doesn't. To him or her, "White people out" only means what it says. Then that person goes home believing gentrification is mostly a racial or ethnic issue and that those who oppose it are practicing reverse discrimination.

Eventually the most

important concept of gentrification—working-class people being elbowed out of their homes by other people who think dollars equal rights—gets colored over.

Pilsen, as with any other neighborhood in the city, should be open to people of all races—and all income levels, too.

HECTOR LUIS ALAMO IS A REDEYE CONTRIBUTOR.



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## news



### THE QUOTE

"It's an unspeakable tragedy. It really demonstrates why we need to do something about gun violence here in Chicago. We really need to come together as a city and come up with some solutions."

—Anthony Guglielmi, a spokesman for the Chicago police, about the death of Kaylyn Pryor, 20, an Evanston woman and aspiring model who was shot and killed in Englewood after visiting her grandmother on Monday. A 15-year-old boy was also shot and was in critical condition as of late Tuesday at Advocate Christ Medical Center in Oak Lawn. **TRIBUNE**

## Officials: Fox Lake cop stole from youth program, shot himself

Upending the portrayal of Lt. Charles Joseph Gliniewicz as a hero cop tragically gunned down in the line of duty just before his planned retirement, authorities on Wednesday said the Fox Lake officer died in a suicide he staged as it became clear he could face consequences for years of criminal behavior.

At a news conference, Lake County Major Crimes Task Force Cmdr. George Filenko said Gliniewicz, 52, shot himself in a "carefully staged suicide" designed to look like a murder after he had engaged in "extensive criminal acts."

Gliniewicz ran the village's Explorers program, which gave youths interested in policing exposure to the field, and he had been stealing and laundering money for years, Filenko said. Gliniewicz stole a dollar amount in the five figures and used the money for personal expenses, including mortgage payments, travel and adult websites, Filenko said.

Other people involved in alleged criminal activity before his death could face prosecution, authorities said. The investigation indicates criminal acts by at least two other people, police said. **TRIBUNE**

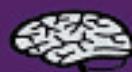
## DNA from lagoon remains matches Rockford boy

The remains of a toddler found in the Garfield Park Lagoon over Labor Day weekend have matched to the DNA of Kyrian Knox, a 2-year-old boy reported missing in September in Rockford, Chicago police said Wednesday. A statement issued by Rockford at the time said the boy was believed to be in the care of a family friend before he was reported missing. According to the boy's grandmother, the family was devastated by the news they received Wednesday. **TRIBUNE**



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# WHY WE PLAY

**FANTASY FOOTBALL IS ABOUT THE TROPHY—HERE'S HOW TO PICK YOURS**



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When asking your significant other to marry you, some say the engagement ring you choose is directly reflective of your style, taste or the degree of love you have for the person to whom you are proposing.

Those who don't believe in marriage might suggest a ring is nothing more than a marking of ownership to other suitors (i.e. "the competition"), or a symbol of conquest.

That said, when it comes to selecting your fantasy football league's trophy, all of the above can apply.

### Your style

Most fantasy leagues are formed through a common bond. Whether you play with a group of co-workers, with regulars at the local watering hole or with fellow tributes from the Hunger Games' 13 districts of Panem, there is likely a style that defines you.

Embrace it in selecting your trophy. A golden Swingline stapler, a beer mug bearing the logo of your favorite drinking establishment (that you paid for, of course) or Katniss Everdeen herself (after all, this is fantasy, right?), style is in the eye of the beholder.

### Taste

No, I'm not suggesting your trophy should be edible. On second thought, why not? Vying for a trophy made of fried chicken would definitely inspire players to pay more attention to their teams.

A trophy that's finger-licking good might most aptly reflect the licking your league champion put on the opponent, especially in Week 8 if you owned Drew Brees (505 passing yards, seven touchdowns).

### Degree of love

In marital terms, "degree of love" means the amount of coin you slapped down on the ring. If trophy costs significantly dip into the amount of green league winners get, it is likely to be a nonstarter (like Colin Kaepernick now is).

If your league owners are more frugal than Ebenezer Scrooge, love of your league might best be reflected by dumpster-diving for a trophy. It's the same thing teams losing running backs to injury are doing (ahem, Bears considering Montee Ball). One person's trash is another person's treasure.

### Ownership

If your league winner owned his or her opponents all season, consider a "trophy" that reflects it. Every loser must perform a task for the champion. Writing a weekly report, lawn mowing or snow shoveling says you mastered the fantasy Game of Thrones.

### Conquest

Trophies in this category are more traditional but can mix style, taste and love all in one. I once played in a league that passed a replica WWE championship belt to the winner and a Divas belt to the loser. That said, if the WWE ever had a Divas fantasy league, I'd gladly let Paige or Brie Bella dominate me. Somehow I wouldn't feel like I lost, AT ALL.

**Next week:** How to console your significant other during a losing season. **NEED FANTASY FOOTBALL RELATIONSHIP ADVICE? TWEET @THESOXMAN72.**

**CUBLIKE**

Free agents should be breaking down the door to sign with the Cubs. That includes Highlanders.



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1	Instead of things like strength of schedule, how should College Football Playoff teams be evaluated?	How about strength of shin bones? That's what matters on the gridiron.	Number of tacos eaten in 60 seconds.	How many of their players can fit into an elevator at once?	Mascots, academics, etc. OK. just mascots.	How much fun their students are having at games. It's important!
2	There are four undefeated teams left in the NFL. How many will there be by season's end?	Is this a trick question? The same amount of Highlanders left: ONE!	If the Packers aren't an option, who cares?	Five. Controversial, I agree.	Five. Wait, that's not how this works.	Zero. ESPECIALLY NOT THE DIRT PUNK CINCINNATI BENGALS.
3	If you're a free agent looking to play for the Cubs, how do you convince them to sign you?	By telling them you've never seen "Back to the Future Part II," so you're not disappointed by their loss.	Be under age 23 and able to do five shots of Malort on cue.	"I am clearly the missing piece here. Hey, stop walking away."	Make sure your name isn't Edwin Jackson.	Bribe them with pizzas. It'd work on me.
4	What is the sports equivalent of insulting deep-dish pizza?	Saying soccer is not football. They literally kick the ball with their feet.	Trash-talking Derrick Rose's haircut.	Looking at Steph Curry's stats and telling him, "You suck."	I don't know. How about not winning the World Series for 108 years?	Insulting a legend or a tradition. It's just rude.
5	Why are the Bears struggling so mightily against teams in their own division?	You don't put a featherweight up against a heavyweight and expect him to win ...	LOL. I can't be expected to solve all your problems.	Like most of the NFL, the other teams are better. Easiest question ever.	#WeAreBad	Because they are the Bears, and struggle is what they do best.

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Serena Williams  
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## 'Supergirl' Serena foils phone thief

On the tennis court, Serena Williams is nearly unstoppable. It would appear she's practically superhuman off it as well.

On Wednesday, the 21-time major winner wrote a Facebook post detailing how she took down a potential phone thief at a restaurant.

"When least expected low [sic] and behold this common petty thief grabbed my phone and swiftly left. I looked at the chair, then shouted 'Omg that dude took my phone!!'"

Williams wrote that she caught up to the thief quickly.

"In the most menacing yet calm no nonsense voice I could muster I kindly asked him if he 'accidentally' took the wrong phone," she recalled. "He stumbled on his words probably not expecting this to happen. While he was thinking of the right thing to say and eventually he said 'Gosh you know what I did! It was so confusing in there. I must have grabbed the wrong phone.'"

Williams wrote she thanked the thief and left.

### THE DIGIT

# \$10.4M

That's how much the Pentagon has paid sports leagues to honor military personnel since 2012, according to a report issued Wednesday by Arizona Sens. John McCain and Jeff Flake.

### NOT-SO-HOT DATE Sunday

OK, so the Blackhawks are still a hot ticket no matter the opponent. However, Sunday's match-up against Edmonton at the United Center will no longer feature most recent No. 1 draft pick Connor McDavid, the NHL's reigning rookie of the month. The forward is out indefinitely with a broken collarbone and will require surgery.

## STOP. WATCH.

*Thursday's must-see event in sports*

### Bulls vs. Oklahoma City | 7 p.m. TNT

This game features one of the best dynamic duos in the game, Russell Westbrook and Kevin Durant, against the Bulls' powerful pair of Derrick Rose and Jimmy Butler. But the real question might be, is Rose's mask fashionable now that it's past Halloween?

### ALSO ON TAP

» **NFL:** Cleveland at Cincinnati, 7:25 p.m. NFL Network

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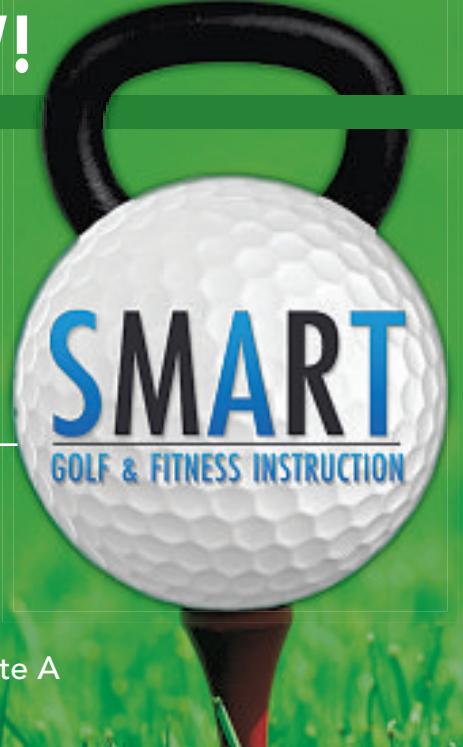
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# movies

LENNY GILMORE/REDEYE



## HOLD THE jokes

**SARAH SILVERMAN GETS SERIOUS ABOUT DEPRESSION AND HER DRAMATIC NEW MOVIE (BUT BRINGS SOME LAUGHS, TOO)**

By Matt Pais | REDEYE

**I**n the opening to Sarah Silverman's 2013 comedy special-turned-album "We Are Miracles," the stand-up notes an online porn clip featuring several guys and one woman ending with one of the guys telling the woman, "Great job, I know you were sick."

Obviously, that's meant to be funny. But Silverman's point about people being multi-faceted and possessing unexpected humanity is relevant in thinking about the depth that the 44-year-old comedian, not necessarily known as a major actress, brings to her first dramatic starring role in "I Smile Back," opening Friday. She takes the promise shown in her stirring supporting turn in the great "Take This Waltz" and absolutely nails it as Laney, who battles depression (something Silverman herself has dealt with), drug addiction and the way a wide variety of fears and traumas impact her relationships (her "Masters of Sex" co-star Josh Charles plays her husband).

"In a way, I feel like, 'Why? Why is it such a surprise?'" Silverman says at The James hotel when I tell her that based on the progression of her work, I wasn't as surprised as people involved in the film seemed to have been about thinking of her for the part. "And then in another way, I join them in that surprise."

**The movie deals a lot with pain and trauma; in "We Are Miracles" you talk about everyone experiencing trauma but people not always realizing it because there's no music telling them how to feel. How interested would you be in having an automatic soundtrack playing throughout your life for a week, so as things happen to you either happy or sad music comes on?**

Oh, yeah, well, that's probably my all-time favorite thing to do in the world, is walk through the streets of New York with the soundtrack to my life in my ears. It's like, "I'm melancholy; I'm listening to Lou Reed's 'Perfect Day,' walking through the autumn streets of New York." "Oh God, you make me feel so ..." What's that line? "[You made me] forget myself/I thought I was someone else, someone good." [Mock cries.] It's so true.

**What's the happy version of that?**

Then I walk through and I'm listening to Taylor Swift "Shake It Off." [Laughs.] I do like happy music, but I really love heartbreaking music.

**Then would you be interested if you lost your shoe in mud and automatically the world cued up sad strings?**

[Laughs.] Yes, yes. Music in movies is such a fine line because you don't want to be told what's coming. You don't want to be told how to feel.

**"Oh, this is the important moment, OK."**

Yeah, yeah, right, right. "Oh, this is going to get sad." Then there's just the one key playing, the piano key: "Is this going to be scary? Is someone going to get killed?"

**It's like Jason Segel composing in "Forgetting Sarah Marshall." It's just tones.**

[Laughs.] Yeah. The music in this movie, I think it's good. It's more like "Peter and the Wolf" in that—not that each character has a tone, but that tick tick tick tick when she's triggered or something. It's pretty cool.

**You were thought of for this role when you were heard talking about depression on Howard Stern, and you've said your darker years have always informed your work. Have you thought about if you would have been able to do this role without having personal experience with depression? And as an extension of that, I suppose you could say this about any disease, but does it feel like depression is something people can't understand if they haven't gone through it?**

That's a good two-part question. The first one is do I think I could do this part if I didn't battle depression myself. I don't even know if I would be in show business if I didn't have the childhood I had or the experience I had or the chemical makeup. So maybe not. I don't know. I don't know who I would be. I probably would be a much more secure teacher who doesn't need the love of strangers. [Laughs.] And then the second part was what?

**Is depression something people can't understand without going through it, in a different way than a more physical illness?**

I mean, people can empathize with it. I do think that people—I've seen people romanticize depression. I think that artists that kind of romanticize depression, sometimes I wonder if they—there are comics that don't want to have therapy because they're afraid if they get past their sadnesses they won't be funny. I just feel like that is someone who has not experienced depression because you don't want to be depressed. [Laughs.] You'd maybe do anything to not have these paralyzing downward spirals. They're not as effective. People might write incredible songs when they're depressed. It is true: Adele got her heart broken and she wrote "21"; it's like the greatest. [Laughs.] So I'm contradicting myself. Look! I'm not a perfect person. It's early; I'm drinking a Red Bull, which is drugs basically.

**But is that what you mean by romanticize, when artists act like it's a good thing because it gives them something creative to do? People always have frustrations; even if they're not depressed, something can happen and you want to write about it, I would think.**

Yeah, and I mean, I understand romanticizing



Sarah Silverman and Josh Charles in 'I Smile Back'

“

But real depression is not something that you want to experience for your art. It's something that art sometimes comes out of as a way of just expressing through something.

depression in that I let myself wallow in it. Listen to sad music, feel sorry for myself and all that stuff in a way that kind of helps me process it. But real depression is not something that you want to experience for your art. It's something that art sometimes comes out of as a way of just expressing through something.

**You said you like that "I Smile Back" will evoke different reactions out of people who see Laney different ways. How troubled are you when it seems like everyone thinks the same thing about a movie? I can't stand when everyone is like, "This is the best movie ever; there's only one opinion you can have, end of story." There's no conversation to be had there.**

Yeah, I know. I didn't like "Up." I love "Up." [Laughs.] I love Ed Asner. But I was like, maybe it was just where I was coming from. That movie I cannot take—I understand that Pixar movies are the greatest movies ever made—

**Well, the first third is the part everyone loves.**

My heart can't take it! It's too much for me. I was crying so hard in the first half-hour of "Up." I remember I just looked at my friend, she was sitting next to me, and I just went [wailing], "Why are they doing this to us?" That's how I felt. It wasn't like, "Up" sucked! It was amazing; I don't like, and I know I'm promoting this movie that is this way, but I don't like being made to feel too much because it hurts! Which is why this process was hard for me, actually.

**As someone who thought "Boyhood" was just OK, I'm fully in favor of people saying how they feel, minority or not. The lack of ability for people to have truth in their opinion does no good for community.**

[I] didn't like "Sherlock Holmes"! How 'bout that? Is that something?

**Sure.**

[Fake sad] Hmm.

**Maybe not as controversial, but I appreciate your honesty.**

[Fake sad] Ohhh ...

**On that note, why is it controversial for a comedian—**

How about this? I loved "Knight and Day,"

with a K? Tom Cruise, Cameron Diaz vehicle. Loved it! Thought it was a super-fun romp.

**Let's close with a few quick ones. Based on your sensibilities, which was more absurd: You being in "Wreck-It Ralph" or Bob Saget being on "Full House"?**

Oh, that's a good question. I guess Bob Saget in "Full House," but he was great in that. I'm not being playful enough. I'm really [bleep]ing the bed in this interview, and I'm so sorry. I want to do right by you.

**Who's someone who would never get roasted but should?**

Oh, Jesus! I don't know, a Weinstein! OK, I take that back, my manager just went [exaggerated, pained facial expression]. Who's someone who will never get roasted that should? The Senate?

**That would be awesome.**

Boom! That's my final answer. Harvey [Weinstein], you're off the hook.

**And last one: What scares you now? Not as playful of a question.**

[Pretends to cry, takes a deep breath.] Feelings. And greed. The direction greed has taken the world. How 'bout that? I know that's a big one. I mean, honestly, there are people starving to death, and we have plenty of food resources to feed everybody in the world. I feel like this is a good pope; he's going to do some good things. I once made a video, "Sell the Vatican, Feed the World," and I feel like he's the closest one to it. Maybe he might sell a couple pieces of that fancy art and feed the world with it.

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## movies



Sarah Silverman in 'I Smile Back'

## Silverman is best thing about 'I Smile Back'



FAST PAISED

**Matt Pais**» [mpais@redeyechicago.com](mailto:mpais@redeyechicago.com)  
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On the spectrum of cries for help, "Get intoxicated, lie on the floor of your young daughter's room and masturbate using her stuffed animal, bursting into tears after you orgasm" has to be pretty far along. The incident leads Laney (Sarah Silverman) toward a monthlong rehab program to cope with a muddled soup of problems. She's stopped taking her medications, which her husband, Bruce (Josh Charles), isn't thrilled about. She hides vodka and cocaine in the house and takes ample opportunity to indulge. But she also has some basic existential sadness going on, her devoted love for her children mixing with a dread of the future into something almost toxic, where she tells Bruce she doesn't know why anyone bothers loving anyone. She even wants to get rid of the family dog, worried that having him only sets up her kids for misery when the four-legged member of the family passes away. So, yeah, she's not in a good place.

Adapted by co-writer Amy Koppelman from her novel, "I Smile Back" debuted at Sundance 2015 and exemplifies some of the generalized gloominess that turned "Sun-

dance movie" into a lazy catch-all for independent bummers. The story features a lot of the usual touchstones of economically delivered emotional tragedy and self-sabotage: Laney's dad left her family when she was young, and now she's secretly cheating on her husband with one of their best friends. "What's more interesting for you, the daddy issues or the drugs?" she asks a counselor during her time in rehab, seeming to recognize how standard some of these threads are, and that the movie doesn't necessarily address them in fresh ways.

Yet unlike many other stories of addiction and mental illness (or a forgettable downer like "Cake"), "I Smile Back" doesn't make recovery seem easy or include a lot of cheap voiceover to reflect what's going on in the main character's head. Director Adam Salky leaves that entirely up to Silverman ("Take This Waltz"), who in her most substantial dramatic role to date proves that she is a legit actress, not just "pretty good for a comedian trying to get serious." When Laney learns about her son Eli's (Skylar Gaertner) coping mechanisms for anxiety, Silverman collects handfuls of sad and warring thoughts into a performance that's subtle and heartbreaking. "He has my genes," she says, not at all kidding in her feelings of guilt. And when she says it's terrifying to love something so much, viewers might find themselves on the verge of tears, not sure if they come from joy or fear.



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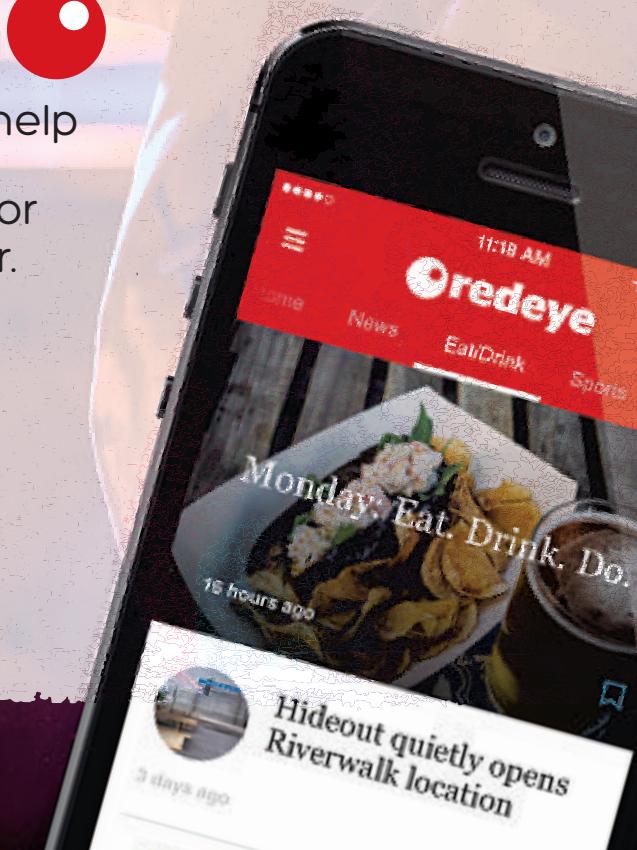
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LENNY LIM/WIREIMAGE/REDEYE PHOTOS

# A LOOK INSIDE ARCLIGHT MOVIE THEATER

By Matt Pais | REDEYE

It would be awesome if a movie theater:

- » Didn't show commercials
- » Didn't bombard you with bright lights and arcade noises
- » Limited the number of trailers
- » Prevented people from entering a movie late, distracting everyone else who arrived in time to actually see how the story starts

Fortunately, all of these great decisions apply at the new Chicago location of ArcLight Cinemas, which, with the exception of a location in suburban Glenview and Bethesda, Md., exists only in California. The new, 14-auditorium theater, housed in the NewCity development on Clybourn Avenue (a block or so from the North and Clybourn Red Line stop), is a welcome addition to our major city that's sadly low on major, modern places to see a movie. It opened softly on Oct. 26, but the official grand opening is Friday, tied to the release of the new Bond movie, "Spectre."

» There's no box office at the theater. You can buy tickets at self-serve kiosks or online at [arclightcinemas.com](http://arclightcinemas.com). All seats are re-served, with auditorium capacities ranging from 60 to 260 people. Each auditorium's "black box" design avoids bright colors and is intended to create a peaceful setting.



Based on the few minutes I spent there, mission accomplished.

- » Through April, you can try membership for free, avoiding the \$15 annual fee until May. With the membership, you get benefits including \$1 off online ticket purchases (generally \$14.50 each, but \$12.50 on Mondays and Tuesdays and before 6 p.m. Saturdays).
- » The maximum number of trailers shown before each movie is three. No one will be admitted to a screening after the movie starts, which is generally about 5 to 6 minutes after the posted show time.
- » Before the movie, a staff member introduces the movie and asks people to turn off their phones, a nice, human touch.
- » The theater is partnering with local Kartemquin films and will do a documentary series soon. ArcLight Chicago also plans to host



Ahi tuna poke



Margherita flatbread

some screenings for the Chicago International Film Festival starting in 2016 while also exploring relationships with Steppenwolf and Second City. Occasionally you can stay after screenings for "ArcLight stories," featuring exclusive pre-recorded video interviews with people involved in the movie you saw.

- » The bar features cocktails (\$11), wine (\$8-\$11 for 6-ounce glass; \$12-\$15 for 10-ounce glass; \$30-\$37 for bottle) and a variety of bottled (\$6-\$9) and draft beer (\$7). With the exception of Boulevard's Tank 7, the draft offerings are all local, with represented breweries including Goose Island, Revolution, Emmett's and Wild Onion. All drinks can be brought into screenings.
- » The bar also offers eight small plate options, the least expensive being olives (\$5) and Marcona almonds (\$5) and the most expensive being ahi tuna poke (\$12), which I sampled and enjoyed. Same for the mini vegetable spring rolls (\$9) and sticky chicken wings (\$9) glazed with sweet Thai chili sauce; the margherita flatbread (\$9) was a little chewy for my taste. These items cannot be brought into screenings.
- » However, items from the concession can be brought into movies. That includes caramel corn (\$7.25) made fresh on site daily, a sausage baguette (\$6.25), a hot dog and pretzel (\$4.75 each) and good old-fashioned movie popcorn (\$6 for regular, \$7.25 for large). There's also mango and strawberry smoothies (\$5.75), a few of the draft beers also available at the bar and Haagen-Dazs ice cream bars and Ghirardelli chocolate, along with the usual Skittles, Twizzlers, etc. (candy prices range \$3.75 to \$5.75). [MPAIS@REDEYECHICAGO.COM](mailto:MPAIS@REDEYECHICAGO.COM) | [@MATTPAIS](https://twitter.com/MATTPAIS)



# GRANDEUR & GRACE

SWIFT & SONS ENTERS CHICAGO'S CROWDED STEAKHOUSE SCENE WITH STYLE

By Michael Nagrant | FOR REDEYE

Fans of the TV show "Hell's Kitchen" will tell you that preparing beef Wellington is a nightmare for any cook. The dish requires a golden puff pastry wrapper on the outside and a perfectly cooked steak on the inside. Gordon Ramsay, the show's famously foul-mouthed host, has dubbed many a contestant a "[bleep]ing donkey" for screwing up a Wellington. Had Ramsay dined with me at Swift & Sons, a new steakhouse collaboration between Boka Restaurant Group (Balena, Boka, Girl & the Goat, Momotaro and more) and B. Hospitality (The Bristol, Balena, Formento's and Nonna's), he would have had a field day.

## NOT SO WELL(INGTON) DONE

The steak inside Swift & Son's Wellington—a thick, ruby-pink 12-ounce filet mignon the size of two hockey pucks stacked on top of each other—was quite fabulous. But it was also slathered with a mushroom duxelles (a gravy-like cocoon of mushroom, shallots and herbs), topped with Chiclet-sized cuts of foie gras and wrapped in housemade puff pastry from pastry chef Meg Galus. When executive

chef Chris Pandel carved the dish tableside, my date's portion had all the foie gras and mine had none. Though the puff pastry was mostly golden and crispy on the outside, the interior was gluey and raw. I sloughed that part off and started pulling at it, finding pliant bits of undercooked dough throughout. My date's pastry had the same problem. I mentioned this to Pandel a few days later via a phone interview. "I thought we'd only do a few of these a night, but I think you saw me. I was running from table to table," he said. "We

were doing 15 to 20 of these the night you came in, and, this is not an excuse, but yours was the only one sent back, which of course is totally ludicrous. I feel bad about that."

To be fair, I visited about a week after Swift & Sons opened. Pandel oversees a kitchen of 42 cooks. He's not hand-coddling each dish that comes out of the kitchen. Getting a team this big on the same page takes time. What's more important in this situation is how the restaurant reacts to the error. This was a \$105 plate for two, and I was curious to see how the service team would handle the problem. In addition to the raw pastry, we were also missing a side of horseradish cream (\$3) we ordered.

Though the service was attentive when we arrived, the dining room was buzzing by the time we received the steak. By the time we tracked down our server, we were halfway done and no longer needed the cream. I told her about the rawness of the pastry, to which she responded "Thank you for the feedback" and whisked away our plates. I was a little worried that would be it, but soon a manager swooped over to our table, apologized and said

he'd remove the charge from our bill. He also asked us if we'd eaten enough or wanted more because "you never want to leave a steakhouse hungry." This was more than generous as we'd eaten half the steak and I would have been totally happy with a reduced charge.

## WINED AND DINED

I can't say I'm surprised it worked out this way. Though Swift & Sons is an 8,000-square-foot space, the service team is responsive and friendly, finding ways to impart luxury and intimacy with their awareness. I loved that Pandel came out and carved the beef tableside. When it was clear I was confused and my head was buried in the leather-bound wine list, trying to parse four cabernet sauvignons offered by the glass, wine director Marcello Cancelli appeared like a grape-bearing fairy godfather and discussed each one. Cancelli is the perfect sommelier. It's clear he knows the impacts of malolactic fermentation and carbonic maceration on winemaking. But many diners won't, and he knows this too. Instead, he talks about flavors and winemak-

ers' personalities, comparing vintage years to Super Bowl champions. It was clear by his fervor and the glint in his eye that I had to have the 2012 Red Hills Obsidian Ridge cab. I'm so glad I took him up on this as I really enjoyed the peppery, black cherry notes in the wine. Though at \$22 a glass, it's a little pricey.

## TITANICALLY OPULENT

In terms of grandeur and detail, no other steakhouse in the city comes close to Swift & Sons' ambition. Co-owner Kevin Boehm said the restaurant has been in the works since 2012, but the dream of a steakhouse has been floating around for 14 years. "When you look at all the steakhouses in America, there is a very similar simple, masculine look that seems to dominate most of them," he said. "We wanted to do something that was slightly different [with] layers of details, interesting colors and textures around every turn."

The design team achieved that. Though the space is fairly open, smart divisions make it feel like a clandestine warren of rooms, the kind of place in which a secret society might perform a ritual or two. The entryway—replete with tile inlays, old ledgers, pens and vintage photos of the restaurant's namesake legendary meatpacking baron, Gustavus Franklin Swift—makes you feel like you've been transported into a grand theatrical set piece. The dining room features bullet-shaped table lanterns, wood paneling and soaring cement columns, a holdover from when the restaurant was a cold storage warehouse. The room had the feel of a vintage ocean liner, like I was dining in the grand ballroom of the Titanic.

## SURF, TURF & CARBS

Pandel has sourced some interesting cuts of beef, including a center-cut ribeye or "boot" cut steak; ribeye cap, a rare cut that has some of the most marbling and flavor of any part of a cow; and pristine A5 (the highest rating) wagyu beef you won't find at most other beef palaces.

Most steakhouses offer towering platters of cold seafood. Pandel does too, but he also serves up a unique hot shellfish platter (\$26 per person) featuring house-shucked scallops dripping in lemon-parsley butter, Scottish langoustines (which, according to Pandel, are so fresh "most of them are still moving" when they arrive in the kitchen) and oysters baked with smoky bonito butter. The oysters and scallops are addictive. I could eat a dozen of them.

Though, I must note, one of our scallops was a little gritty, and one of the four oysters boasted a fishy funk. The langoustine's tail meat was enrobed with a fluffy shrimp mousse featuring a delightfully round spiciness courtesy of locally grown Spence Farm espelette peppers.

Pandel brings Italian flavor to the menu with a plate of housemade agnolotti (\$15) stuffed with creamy pureed celery root drizzled with

**REVIEW**  
**Swift & Sons**  
1000 W. Fulton Market  
312-733-9420  
★★★★★  
Take it or leave it



**Beef Wellington**



**S & S Cracker Jack**



**Autumn chopped salad**

a sweet and sour combo of pear, chives and balsamic vinegar. The pasta was silky and the celery root velvety like a fondue. It was one of the best pastas I've eaten this year.

Any visit to a steakhouse comes with a measure of guilt. Needing to set the karmic balance, I ordered up the autumn chopped salad (\$12), a crisp bounty of seasonal farm vegetables including Nichols Farm green beans, delicata squash, sunchoke, apple and brined celery root splashed with a foamy tarragon vinaigrette. The apple cubes crunched like croutons, and the vegetables were so substantial that the dish filled me with the satisfaction of a carnivore and the virtuosity of a vegan.

I wiped that virtuosity away minutes later by consuming mounds of carbs, including a side of lazy pierogi (\$8) inspired by Pandel's grandmother Adamina Karpinsky's recipe. The mix of ricotta, flour, butter, black pepper, onion and chive was ethereal like perfect

gnocchi but still needed a heavy pinch of salt. I also sampled some "everything" roast fingerling potatoes (\$9) seasoned with all the spices you'd find on an everything bagel. The skins were golden and wrinkled, the interiors fluffy, but these too needed a bit more salt.

## THE BEST PASTRY CHEF IN CHICAGO

As with Cancelli, the Boka group made an incredible hire with pastry chef Galus (NoMI Kitchen). Even before I dined at Swift, I've long been convinced she's the best and most innovative pastry chef working in Chicago today. She reinforced that notion with a dessert called the S & S Cracker Jack (\$9), featuring a hexagonal-shaped half dome of peanut butter mousse that looked a little like Epcot's Spaceship Earth cut in half and stuffed with a gooey salted caramel center. The mousse was garnished with house-popped caramel corn

that, were it widely available at retail, would put Garrett out of business. This was all topped with a magnificent popcorn-infused sherbet that tasted like buttery sweet corn.

## BOTTOM LINE

No matter how much you innovate, the essence of a truly great steakhouse is creating a space for those who aren't royalty to feel like royalty. A great steakhouse is palatial, ceremonial and indulgent—and for a few hours, makes sure you are unburdened by the trifles of the world. In these things Swift & Sons mostly succeeds, but there are still trifles, poorly cooked dishes, gritty scallops, inconsistent seasoning and, at times, some M.I.A. servers. If those things are adjusted, Swift & Sons will be the best steakhouse in Chicago.

MICHAEL NAGRANT IS A REDEYE CONTRIBUTOR. REPORTERS VISIT RESTAURANTS UNANNOUNCED, AND MEALS ARE PAID FOR BY REDEYE. REDEYE@REDEYECHICAGO.COM | @REDEYEATDRINK

**Celery root agnolotti**  
HILARY HIGGINS  
PHOTOS FOR REDEYE

LET'S SETTLE THIS DEBATE:

# IS DEEP-DISH PIZZA LEGIT?

By Heather Schroering and  
Morgan Olsen | REDEYE

ICYMI: The Internet went into a tizzy earlier this week when Michael Symon, a long-time Food Network chef and co-host of "The Chew" on ABC, made a bold claim about deep-dish pizza on Twitter. "I really like deep dish ... just hate that they call it pizza," he tweeted. Since we live in a city that has practically made deep-dish pizza our mascot, a lot of people had a lot to say. We turned to our Eat & Drink section for the truth. Heather Schroering (nightlife reporter extraordinaire) and Morgan Olsen (editor by day, pizza freak by night) weighed in on the topic.

## Anatomically? Yes. Emotionally? Doesn't count.

Chicago, I beg you to open your eyes and see that there's more to you than deep-dish pizza. Don't let people reduce your foodie city to a dish that can be summed up as a "hot tub pie machine."

I'm not saying Symon is totally on point with his claim that deep-dish pies shouldn't

count as pizza. I just think we should take a step back and look at what he's saying. By my super-scientific standards, a pizza must have the following parts: a crust, sauce and cheese. Anything else is an added bonus that usually makes me very, very happy.

I know what you're thinking: Deep-dish has all of those things. It sure does, my friend, but it also defies the rules of what pizza is all about. If you roll up to Lou Malnati's or Pequod's on a Friday night, you better bet you'll be waiting at least an hour for your pizza to arrive at the table. That "pot pie" depth takes time to bake. This brings me to my next argument: You can't simply enjoy a slice of deep-dish pizza on the go. You must sit there—after waiting a decade for it to arrive and your server to hand-carve it from its pan—and eat it with a fork and knife. There is nothing casual or spontaneous about deep-dish pizza, which is exactly what pizza is supposed to be all about.

I'm not saying I hate deep-dish pizza, but it's hard for me to imagine why you'd send your tourist friends to Lou's over Spacca Napoli in

Ravenswood or, my personal favorite, Coalfire on the West Side (and now in Lakeview too). Anatomically, deep-dish is pizza. But emotionally, it strips away everything we know and love about the hole-in-the-wall joint you hit up at 3 a.m. for a slice to go.

—MORGAN OLSEN, REDEYE EAT & DRINK EDITOR

## But it's more than pizza. It's pizza that does more.

Sir, you've gone too far. Let's set Symon straight on deep-dish. First, take a look at the definition of pizza in the Merriam-Webster dictionary: "A food made from flat, usually round bread that is topped with usually tomato sauce and cheese and often with meat or vegetables." What is this ridiculously ambiguous garble?

Based on this nonsense, deep-dish is more sure of itself as a pizza than the definition of pizza. Let's break this down. Is it flat? Sure. Usually round? Yes. Topped with usually tomato sauce and cheese, meat or veggies? Of course.

Full disclosure: I don't love deep-dish.

When it comes to 'za, I stick to what I call the "Forgetting Sarah Marshall" motto: Do less. But I ate only deep-dish for the first four years I lived here because I thought it was what I was supposed to do. That said, I've had my fair share of it, and if we're picking favorites here, I have to go with Lou Malnati's. Is it cliche? Yes. But some things are cliche because they're the absolute version of the truth. It's classic. It's reliable.

But slow down, Pequod's fans. In its recent pizza roundup, Chicago magazine called the popular restaurant "maddeningly inconsistent. World-beater one night, and phoning it in the next." I just call it sloppy Gino's = garbage. Uno's = boring. But Lou's, it's the king of gut-busting, hate-yourself-for-a-week-because-you-earned-it deep-dish. Sure, it's a chain, but it's the same pizza every time. That's pizza I can get behind.

Hear that, Symon? Pizza. Not casserole (gross), pot pie, swimming pool or hot tub pie machine. It's pizza. Except it's not just pizza. It's pizza that does more.

—HEATHER SCHROERING, REDEYE NIGHTLIFE REPORTER



Where do you stand on the deep-dish debate? Tweet us at @ohitsheather and @morganolsen to weigh in.



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**Chicago Blues Festival**



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**Millennium Park Summer Workouts**

## City announces festival dates for 2016

It feels like we just bid adieu to festival season, but here comes the City of Chicago with news that's making us crave elotes, hot dogs and kettle corn all over again. The Department of Cultural Affairs and Special Events announced the 2016 festival lineup Tuesday, including Taste of Chicago, Air and Water Show, Millennium Park Summer Film Series and much, much more. Here's what you can expect next year. —MORGAN OLSEN, REDEYE

### Lakefront festivals and special events

18th Annual Chicago Kids and Kites Festival: May 7  
Chicago Memorial Day Parade: May 28  
31st Chicago Gospel Music Festival: June 3-4  
33rd Annual Chicago Blues Festival: June 10-12  
20th Annual Chicago SummerDance: Fridays-Sundays, June 24-Sept. 11  
36th Annual Taste of Chicago: July 6-10  
58th Annual Chicago Air and Water Show presented by Shell Oil Products US: Aug. 20-21

38th Annual Chicago Jazz Festival: Sept. 1-4

18th Annual World Music Festival Chicago: Sept. 9-25

Third Annual Fifth Star Awards: Sept. 14

103rd Annual Christmas Tree and Holiday Celebrations: Nov. 22-December

### Arts and creative industry events

Second Annual Lake FX Summit + Expo: May 13-15  
Third Annual Fifth Star Awards: Sept. 14  
21st Annual Chicago Artists Month: October

### Films

Millennium Park Summer Film Series: Tuesdays, June 21-Aug. 30

### Music

Wired Fridays: First and third Fridays, noon

31st Chicago Gospel Music Festival: June 3-4

Millennium Park Summer Music Series: June 6-Aug. 25

Chicago Blues Festival: June 10-12

Chicago SummerDance: Fridays-Sundays, June 24-Sept. 11

38th Annual Chicago Jazz Festival: Sept. 1-4

18th Annual World Music Festival

Chicago: Sept. 9-25

Caroling at Cloud Gate: Fridays, Nov. 25-Dec. 23

### Theater, dance and performance

OnEdge: Feb. 19-March 4

SpinOff: November

### Recreation

Millennium Park Summer Workouts: Wednesdays and Fridays, June 1-Sept. 3

McCormick Tribune Ice Rink: mid-November 2016-mid-March 2017

### Markets

Chicago Farmers Markets: May-October (Daley Plaza Farmers Market opens May 12)

Maxwell Street Market: Sundays, all year, 7 a.m.-3 p.m.



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# blind spots

JASON NARDUCY | BOB DYLAN'S 'HIGHWAY 61 REVISITED'

For many hardcore music fans, saying you haven't heard an album can take a little bit of humility. When you haven't heard something that's supremely canonical or influential, it takes even more out of you to admit, "No, I've never listened to that." It shouldn't, though. Music is so boundless that even the most zealous listeners have trouble keeping up with everything.

That's why *Blind Spots* exists, a new feature where music reporter Josh Terry asks an artist about the most famous album they've never heard (this may be a classic, or it might just be something very well-known), plays it for them and interviews them about it. Think of it as not only a fun way to geek out about music but also to see what the fuss is about for these famous records.



**Josh Terry**

» [jterry@redeyechicago.com](mailto:jterry@redeyechicago.com)  
» [@joshjterry](https://www.twitter.com/@joshjterry)

Jason Narducy's résumé kind of reads like indie rock Mad Libs. In addition to his previous projects like punk outfit Verboten (which he started when he was just 10) and his alt-rock group Verbow (which disbanded in 2003), the 44-year-old Evanston-based artist

plays in Bob Mould Band and Superchunk, has shared the stage with artists like Robert Pollard, Eddie Vedder, actor Michael Shannon and Robbie Fulks, and, most importantly, has his own excellent solo project in Split Single. I called Narducy Chicago's busiest musician earlier this year for a reason. But even with his loaded career and near-lifelong affinity for all things rock, he's never listened to Bob Dylan's "Highway 61 Revisited."

When I asked him which artist and album he'd choose for this feature, he responded instantly: "Dylan. Any of [his records]. Never liked him." He explained his opinion further before we sat down to listen to the album, saying, "I've heard the songs like 'Like A Rolling Stone' and 'The Times They Are A-Changin'," but the thing is I don't like his voice, which is a tough thing [because he's] one of the best songwriters of his generation. ... If you played the Byrds doing Dylan—I love it. Hendrix doing Dylan—I love it. Even John Lennon copying Dylan, I love it too." Would Dylan's sixth studio album, 1965's "Highway 61 Revisited," change his mind?

Narducy will be performing Saturday at Space Evanston. Wilco's John Stirratt and Nora O'Connor will be in his backing band, and Cheap Girls will open.

## The final verdict

"It was OK," Narducy said immediately after the record stopped playing. "I liked it more than I thought it would. I liked 'Queen Jane Approximately,' the 'Thin Man' song, the



**Jason Narducy**

'Buick' song—those three I liked a lot. I only knew the first two. His voice sounded more interesting to me than I thought it would. He's singing, and there's a lot of air to it rather than just nasal." When asked to rate the album using RedEye's four-star system, he gave it an even two.

While he was impressed with some of the tracks and pleasantly surprised by Dylan's singing, it's not going to make him a super-fan. "It's just not the type of music I would listen to," Narducy said. "When the songs are that linear, it doesn't really engage me so much. It's nice to listen to, but [I'd rather listen to] so many things. Like Metz."

## More online

Read Jason Narducy's track-by-track take on Bob Dylan's "Highway 61 Revisited" and watch the interview at [redeyechicago.com](http://redeyechicago.com).



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2012 CHEVY CRUZE 2LT #00CP3130 \$14,678	2014 TOYOTA CAMRY SE #00CP3109 \$14,909	2014 NISSAN ALTIMA 2.5 S #00CP3121 \$14,993	2012 CHRYSLER TOWN & COUNTRY TOURING #00F1905A \$15,369	2014 DODGE CHARGER SE #00CP3097 \$15,769
2014 DODGE GRAND CARAVAN SXT #00CP3039 \$16,627	2011 CHEVROLET SILVERADO 1500 WORK TRUCK LS #0XF1949A \$16,919	2014 JEEP PATRIOT LATITUDE SPORTS UTILITY #0061104A \$17,238	2014 FORD MUSTANG V6 CONVERTIBLE #00CP3015 \$17,312	2011 CHEVY CAMARO 2LT 1 OWNER, HEATED SEATS, RS Pkg #00G1038 \$17,548
2015 NISSAN ROGUE SELECT 5 AWD #00CP3123 \$18,728	2015 HYUNDAI SANTA FE SPORT AWD #00CP3120 \$23,453	2010 JEEP WRANGLER UNLIMITED SAHARA 4WD #0XF1494A \$25,750		

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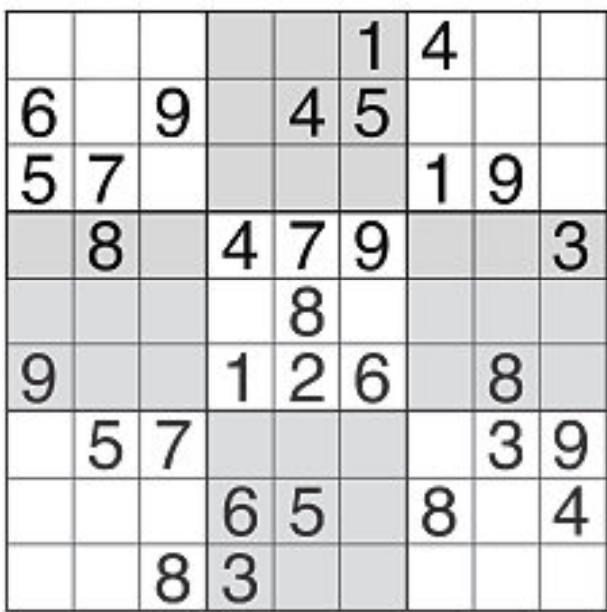
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DIFFICULTY RATING: ★★★★☆



## WEDNESDAY'S SOLUTIONS



## ACROSS

1 "Cat \_ Hot Tin Roof"  
 4 Remove the lid from  
 9 Make fun of  
 13 Marries  
 15 One of the five senses  
 16 Capable  
 17 Slothful  
 18 Overly sentimental  
 19 Harness strap  
 20 Answers  
 22 Office boo-boo  
 23 Throw  
 24 Bitterly cold  
 26 Take without resisting  
 29 Snail on a plate  
 34 Pillow covers  
 35 Expansive  
 36 Samuel's teacher  
 37 Joints nearest the waist  
 38 Subdue; suppress  
 39 Injure  
 40 Go wrong  
 41 1/8 of a cup  
 42 Sculpt  
 43 Hottest, when it comes to salsa  
 45 \_ roll; bread with a pin-wheel shape  
 46 Spanish cheer  
 47 Little miss  
 48 Pocket bread  
 51 Absolute essential  
 56 Laugh loudly  
 57 Bundles of hay  
 58 Christmas carol  
 60 Pointed tools  
 61 Clear the slate  
 62 Snatch  
 63 Univ. in New Haven, CT  
 64 Finished  
 65 Words from the hard of hearing

## DOWN

8 Thorough doctor's exam  
 9 One who dies for his beliefs  
 10 Follow orders  
 11 Cut coupons  
 12 Casino game  
 14 "All \_ go!", sign to proceed  
 21 Bursts  
 25 Two-timing guy  
 26 Hearth residue  
 27 Nest noise

28 Isle near Naples  
 29 Build  
 30 Food fish  
 31 Switch \_; change course  
 32 Tiny fruit used in making oil  
 33 Stopwatch  
 35 Items on a bread tray  
 38 Fertile female in a hive  
 39 Sending  
 41 Lubricate  
 42 Vehicles

44 Not fine; gritty  
 45 Smooched  
 47 Canadian migrators  
 48 Talk with God  
 49 Midwest state  
 50 Able to reach high shelves  
 52 Make a salary  
 53 \_ in; wearing  
 54 Ripped  
 55 Slangy reply  
 59 Pounds: abbr.



## BRAIN CANDY

- The maximum depth a sword can be swallowed is 24 inches (64 centimeters).
- In a recent study, humans were able to correctly identify fake laughs from genuine ones 63 percent of the time.
- Having Joe DiMaggio appear in early Mr. Coffee commercials helped get coffee makers into nearly every American home.

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April 14  
Muti Conducts Mahler 4

May 5  
Elgar's Enigma Variations

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Dohnányi Conducts Mozart and Beethoven



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"I don't see how I couldn't be inspired by this character. I mean I was so inspired by her when I read the books, it's the reason I wanted to play her. ... So I think it would be impossible to go four years with this character and not be inspired by her."

—Jennifer Lawrence, on "Hunger Games" character Katniss Everdeen and how playing the character inspired her to address the wage gap issue in Hollywood, according to [ew.com](http://ew.com)



#### THE DIGIT

## \$5M

That's how much money **Leah Remini** estimates she spent to be a Scientologist, according to her new book "Troublemaker," [thr.com](http://thr.com) reported. The book takes a look at her life as a Scientologist and her break with the church. Also, apparently Tom Cruise is a big man-child who loves to play hide and seek. So that's a thing. Seems like money well spent.

APFILE

## 'Cause the players gonna play, play, play, play, play

Jesse Graham, an R&B singer, is suing Taylor Swift for \$42 million. Graham alleges Swift stole the lyrics for her hit "Shake It Off" from his 2013 song "Haters Gone Hate." Graham told the Daily News, "Her hook is the same hook as mine. ... If I didn't write the song 'Haters Gone Hate,' there wouldn't be a song called 'Shake It Off.'" Whatever, Graham.

## Thanks a lot, Miles Teller

20th Century Fox and Fox broadcasting got hit this quarter with less-than-stellar revenue, according to [variety.com](http://variety.com). Revenues fell 6 percent to \$6.08 billion, while profits totaled \$678 million, down from more than \$1 billion a year ago. The studio was banking on "Fantastic Four" to reboot the comic book series and inspire sequels, but the movie was a disaster and will end up losing more than \$80 million for the studio, according to [variety.com](http://variety.com). We blame Miles Teller.

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